

# ŒUVRES de DEMERSSEMAN

## FLUTE SEULE

|  | net.       |
|--|------------|
| Op. 4. 50 ÉTUDES MÉLODIQUES en deux Livres. . . . .                          | Chaque 4 » |
| Op. 7 <sup>me</sup> LE CARNAVAL DE VENISE, petite fantaisie facile . . . . . | 1 »        |

## FLUTE & PIANO

|   |      |
|---|------|
| Op. 2. SIX PETITES PIÈCES   |      |
| N° 1 Fantaisie. . . . .   | 2 »  |
| — 2 Bolero. . . . .   | 2 »  |
| — 3 Pastorale. . . . .  | 1 50 |
| — 4 Air Varié. . . . .  | 2 »  |
| — 5 Tarentelle . . . . .  | 2 »  |
| — 6 Ballade, Fantaisie. . . . .                                       | 2 »  |
| La même avec Quatuor . . . . .  | 2 »  |
| Op. 3. LE TRÉMOLO, Grand Air varié. . . . .                           | 3 »  |
| La même avec Orchestre. . . . .                                       | 6 »  |
| Op. 5. SOUVENIR DE BAYONNE . . . . .                                  | 2 50 |
| Op. 7. LE CARNAVAL DE VENISE, Variations . . . . .                    | 3 »  |
| Les mêmes avec Orchestre . . . . .                                    | 3 »  |
| Op. 7 <sup>me</sup> LE CARNAVAL de VENISE, petite fantaisie . . . . . | 2 50 |
| Op. 8. AIR VARIÉ et POLONAISE. . . . .                                | 3 »  |
| Op. 9. SIX MORCEAUX CARACTÉRISTIQUES                                  |      |
| N° 1 Polonaise. . . . .   | 2 »  |
| — 2 Air de Ballet. . . . .  | 2 »  |
| — 3 Sérénade Espagnole . . . . .                                      | 2 »  |
| — 4 Introduction et Cavatine. . . . .                                 | 2 »  |
| — 5 Solo. . . . .   | 2 »  |
| — 6 Souvenir de Naples . . . . .                                      | 2 »  |

## FLUTE & PIANO (Suite.)

|   | net. |
|---|------|
| Op. 19. 1 <sup>er</sup> SOLO de CONCERT en ré mineur. . . . . | 3 »  |
| Op. 20. 2 <sup>me</sup> — — en mi b. majeur. . . . .          | 3 »  |
| Op. 21. 3 <sup>me</sup> — — en mi mineur. . . . .             | 3 »  |
| Op. 80. 4 <sup>me</sup> — — en la mineur. . . . .             | 3 »  |
| Op. 81. 5 <sup>me</sup> — — en ut majeur. . . . .             | 3 »  |
| Op. 82. 6 <sup>me</sup> — — en fa majeur. . . . .             | 3 »  |
| Op. 22. 1 <sup>re</sup> SONATE en mi b. . . . .               | 4 »  |
| Op. 23. 2 <sup>me</sup> — en la . . . . .                     | 4 »  |
| Op. 24. 3 <sup>me</sup> — en ut mineur. . . . .               | 4 »  |
| Op. 25. 1 <sup>re</sup> DUO en la b . . . . .                 | 2 »  |
| Op. 26. 2 <sup>me</sup> — en la mineur. . . . .               | 2 »  |
| Op. 27. 3 <sup>me</sup> — en mi majeur . . . . .              | 2 »  |
| Op. 28. SIX FANTAISIES FACILES                                |      |
| N° 1 Balladine. . . . .                                       | 1 50 |
| — 2 Simplicité . . . . .                                      | 1 »  |
| — 3 Gracieuse. . . . .  | 1 »  |
| — 4 Air . . . . .   | 1 50 |
| — 5 Villanelle. . . . .                                       | 1 50 |
| — 6 Galop . . . . .   | 1 50 |
| Les mêmes pour 2 Flûtes et Piano, Chaque . . . . .            | 1 50 |
| Op. 43. HOMMAGE à TULOU, fantaisie originale . . . . .        | 3 »  |
| Op. 52. OBÉRON, Grande Fantaisie. . . . .                     | 3 »  |
| Op. 130. LA DÉESSE et le BERGER, Fantaisie. . . . .           | 3 »  |
| Op. 16. CORRADO d'ALTAMURA Fantaisie. . . . .                 | 3 »  |
| Op. 17. GIANNI DI PARIGI. — . . . .                           | 3 »  |
| Op. 18. CATERINA CORNARO — . . . .                            | 3 »  |

ANDANTE RELIGIOSO, extrait de l'op. 43  
transcrit pour Flûte ou Violon avec Piano ou Orgue, par DE VROYE, 2 »

EDITIONS COSTALLAT

LUCIEN DE LACOUR, Éditeur de Musique  
60, Rue de la Chaussée d'Antin, PARIS

# GRAND AIR VARIÉ.

POUR LA FLÛTE.

Allegretto Maestoso.

par J. DEMERSSEMAN.

OEUVRE 3.

PIANO.

The musical score is written for Flute and Piano. It begins with a piano introduction marked 'PIANO.' and 'ff'. The flute part enters with a melodic line, followed by a piano accompaniment. The score includes various musical notations such as slurs, trills, and dynamic markings. The tempo is 'Allegretto Maestoso'. The key signature has two flats (B-flat major). The score is divided into several systems, each with a flute staff and a piano staff. The piano part features chords and arpeggios. The flute part includes a section marked '8va' and 'loco.'.

[illegible]

THÈME.

Allegretto.

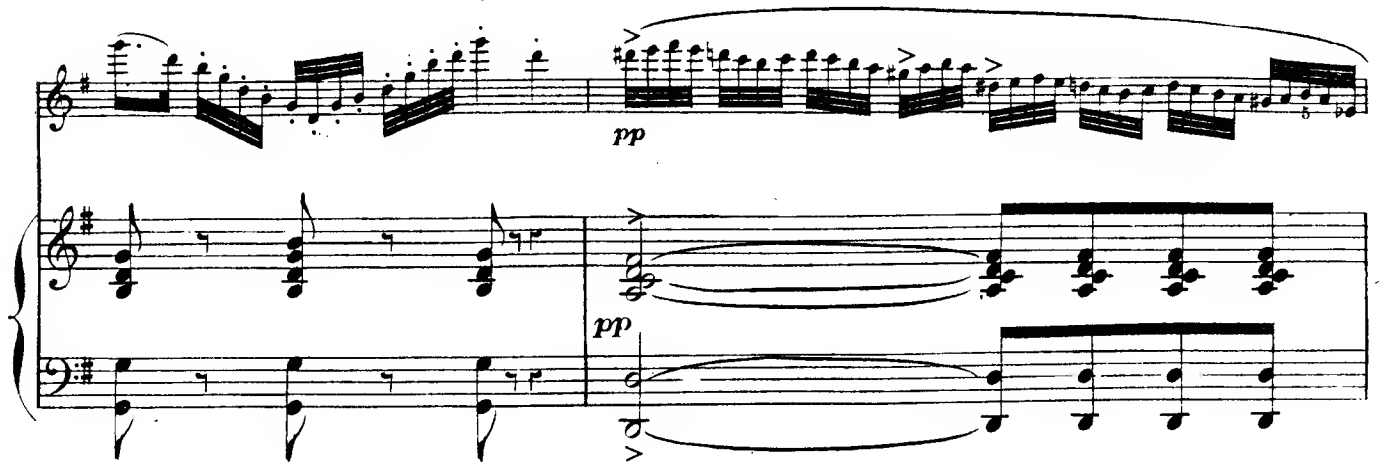
THÈME.

The musical score is written for piano and consists of five systems of staves. The first system shows the initial theme in the right hand, with the left hand providing a simple harmonic accompaniment. The second system introduces a more complex texture with sixteenth-note patterns in the right hand and a more active left hand. The third system features a trill (tr) in the right hand and a more complex left-hand accompaniment. The fourth system continues the development of the theme with various ornaments and a more complex left-hand accompaniment. The fifth system concludes the piece with a forte (ff) dynamic in the right hand and a piano (pp) dynamic in the left hand.

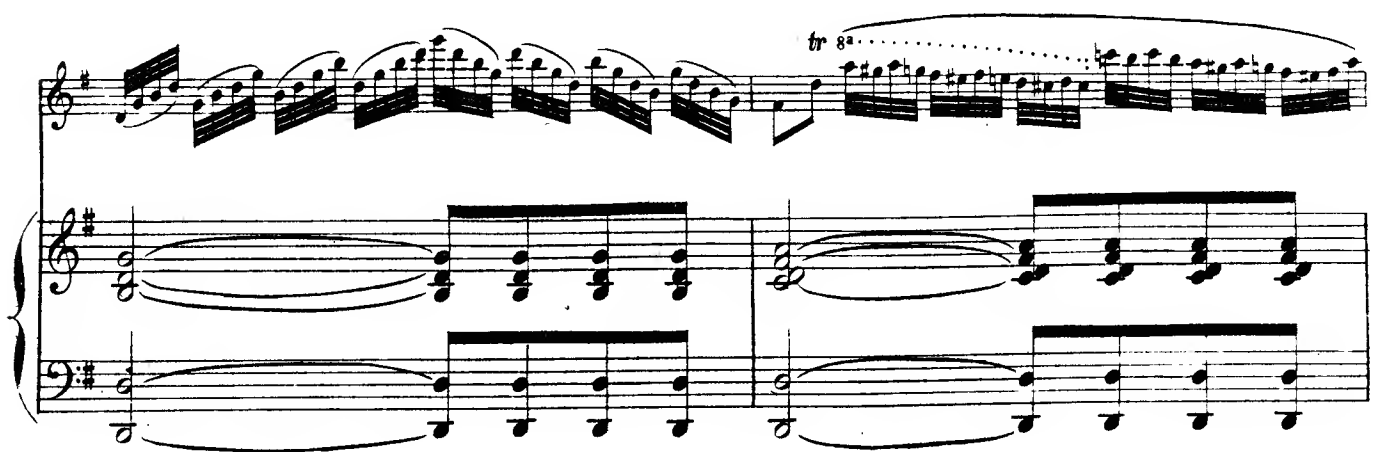




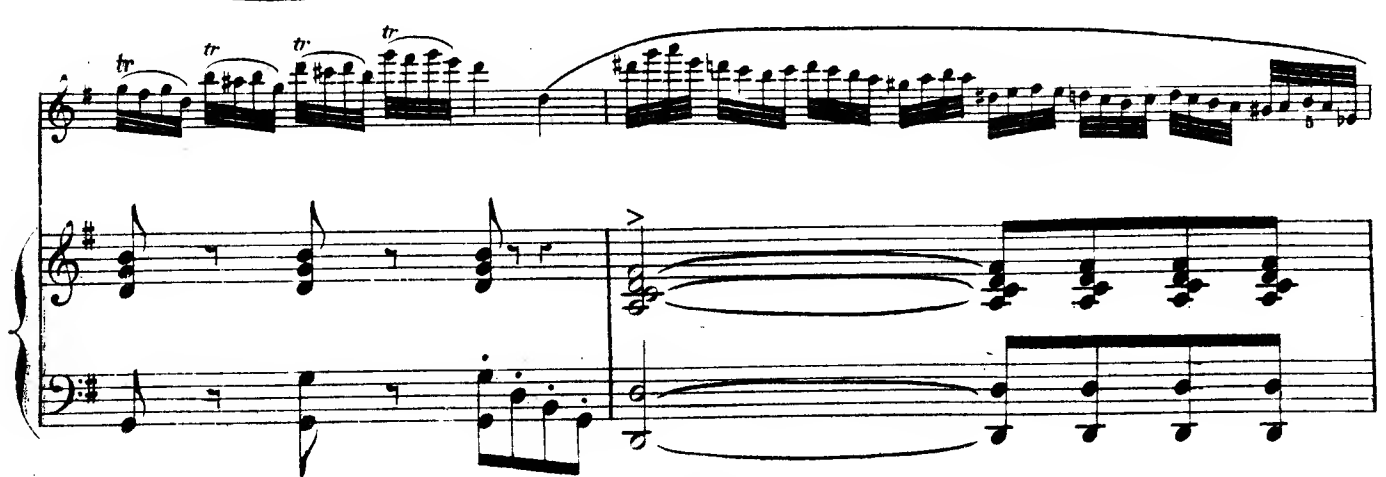
First system of musical notation. The top staff (treble clef) features a melodic line with sixteenth-note runs, marked with a *p* (piano) dynamic. The bottom staff (bass clef) provides harmonic support with chords and single notes, alternating between *p* and *ff* (fortissimo) dynamics.



Second system of musical notation. The top staff continues the melodic line with a *pp* (pianissimo) dynamic. The bottom staff features sustained chords in the right hand and a more active bass line, also marked with *pp*.



Third system of musical notation. The top staff includes a trill marked *tr 8a*. The bottom staff continues with sustained chords in the right hand and a steady bass line.



Fourth system of musical notation. The top staff features multiple trills marked *tr*. The bottom staff maintains the harmonic structure with sustained chords and a consistent bass line.

First system of musical notation. The upper staff features a complex, rapid melodic line with many beamed sixteenth notes. The lower staves (treble and bass clef) provide harmonic support with chords and single notes, including accents (>) and a forte (f) dynamic marking.

Second system of musical notation. The upper staff continues the melodic line with trills (tr) at the end. The lower staves are marked *pp* (pianissimo) and contain mostly whole notes and rests.

Third system of musical notation. The upper staff features a long, sweeping melodic line with a *rall.* (rallentando) marking. The lower staves are marked *ff* (fortissimo) and contain mostly whole notes and rests.

Fourth system of musical notation. The upper staff features a series of rapid melodic phrases, each marked with a *p* (piano) dynamic and a '6' above the staff. The lower staves are marked *pp* (pianissimo) and *ff* (fortissimo), with various dynamics (*p*, *ff*) and phrasing slurs.

The image shows a musical score for 'The Swan' from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of D major, and consists of two systems. The first system features a treble staff with a melody and a piano staff with a bass line. The second system continues the melody and bass line. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score is divided into three measures. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody and accompaniment. The third measure shows the end of the melody and accompaniment.

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature has one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the left hand. The piece ends with a final chord in the treble staff.



## ADAGIO.

pp

pp

rall:

rall

Largement.

allarg.

tr

ff

pp

pp

rall:

P. 688

*con fuoco.*

*ff*

*mg*

*tr tr tr tr*

*pp*

*rall:*

*1<sup>o</sup> Tempo.*

*pp*

*rall:*

*rall*

*crps.*

*p. 629.*

8<sup>a</sup> .....  
*rall:*  
*pp*  
*tr*  
*tr*  
*tr*  
*tr*  
*pp*  
*pp*

*Tutti*  
*Allegro.*  
*f* *cres* - - - *ff* 6 6  
 8<sup>a</sup> .....

8<sup>a</sup> .....  
 6 6 6

*p* *fx* *b#*

*fx* *b#*



Un poco lento.

*pp*

The first system of the musical score. It consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#). It contains a continuous stream of eighth notes. The bottom two staves are a grand staff with a treble and bass clef, both with a key signature of one sharp. They contain a harmonic accompaniment of chords, primarily dyads, with some triplets. The tempo marking 'Un poco lento.' is written above the first staff, and the dynamic marking 'pp' (pianissimo) is written below the first staff of the grand staff.



The second system of the musical score, continuing the composition. It follows the same three-staff structure as the first system, with a single melodic line on top and a grand staff accompaniment below. The musical notation continues with eighth notes and chords.



The third system of the musical score. It maintains the three-staff format. The melodic line continues with eighth notes, and the grand staff accompaniment provides harmonic support with chords and dyads.



The fourth and final system of the musical score on this page. It concludes the piece with the same three-staff arrangement. The melodic line ends with a final note, and the accompaniment concludes with a final chord.





The first system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#), featuring a continuous sixteenth-note arpeggiated pattern. The bottom two staves are grouped by a brace and represent the piano accompaniment, with a treble and bass clef and the same key signature. The accompaniment consists of chords and single notes, primarily in the bass register.



The second system of musical notation continues the piece. The top staff maintains the arpeggiated texture. The piano accompaniment in the bottom two staves includes some chords with slurs, indicating sustained sounds. The bass line continues with a steady rhythmic pattern.



The third system of musical notation shows a continuation of the arpeggiated melody. The piano accompaniment features a more active bass line with some lower notes, including a B-flat in the bass staff towards the end of the system.



The fourth system of musical notation concludes the page. The arpeggiated melody in the top staff continues until the final measure. The piano accompaniment in the bottom two staves provides harmonic support with chords and single notes, ending on a final chord in the bass register.

15

*ff*

*ff*

10209 628

# TH. BOEHM

## COMPOSITIONS POUR LA FLUTE

avec Acc de Piano ou d'Orchestre

|   |  | NET                          |
|---|--|------------------------------|
| Op. 2.  | <b>La Sentinelle</b> , Air varié . . . . .                     | avec Piano . . 2 50          |
| — 4.  | <b>Nel cor piu</b> , Air varié de <i>La Molinara</i> . . . . . | avec Piano . . 2 50          |
| — 5.  | <b>Fantaisie</b> sur des Mélodies Suisses . . . . .            | avec Piano . . 2 »           |
| — 6.  | <b>Thème</b> de <i>Carafa</i> , varié . . . . .                | avec Piano . . 2 50          |
| — 8.  | <b>Polonaise</b> sur un thème de <i>Carafa</i> . . . . .       | avec Piano . . 2 »           |
| — 9.  | <b>Freyschutz</b> de WEBER, Variations . . . . .               | avec Piano . . 2 50          |
| — 10.   | <b>Thème</b> de ROVELLI, varié . . . . .                       | avec Piano . . 2 50          |
| — 11.   | <b>Thèmes suisses</b> variés . . . . .                         | avec Piano . . 3 »           |
| — 13.   | <b>Air Tyrolien</b> varié . . . . .                            | avec Piano . . 2 50          |
| —   | — . . . . .  | avec Orchestre . . 5 »       |
| — 16.   | <b>Grande Polonaise</b> en ré majeur . . . . .                 | avec Piano . . 2 50          |
| —   | — . . . . .  | avec Orchestre . . 5 »       |
| — 17.   | <b>Marche de Moïse</b> de ROSSINI, Variations . . . . .        | avec Piano . . 2 50          |
| —   | — . . . . .  | avec Orchestre . . 5 »       |
| — 20.   | <b>Air Suisse</b> , Variations brillantes . . . . .            | avec Piano . . 3 »           |
| —   | — . . . . .  | avec Orchestre . . 5 »       |
| — 21.   | <b>Le Désir</b> , Valse de SCHUBERT, Variations . . . . .      | avec Piano . . 3 »           |
| —   | — . . . . .  | avec Orchestre . . 5 »       |
| — 22.   | <b>Air Allemand</b> varié . . . . .                            | avec Piano . . 3 »           |
| —   | — . . . . .  | avec Orchestre . . 5 »       |
| — 25.   | <b>Airs Écossais</b> variés . . . . .                          | avec Piano . . 3 »           |
| —   | — . . . . .  | avec Orchestre . . 5 »       |
| — 26.   | <b>Vingt-quatre Caprices</b> dédiés aux amateurs . . . . .     | sans accompagnement . . 5    |
| <b>SOUVENIRS DES ALPES</b> , 6 morceaux de Salon                            |  |                              |
| — 27.   | <b>Andante Cantabile</b> . . . . .                             | avec Piano . . 2 »           |
| — 28.   | <b>Rondo Allegro</b> . . . . .                                 | avec Piano . . 2 50          |
| — 29.   | <b>Andantino</b> , Romance . . . . .                           | avec Piano . . 2 »           |
| — 30.   | <b>Rondo Allegretto</b> . . . . .                              | avec Piano . . 2 »           |
| — 31.   | <b>Andante Pastorale</b> . . . . .                             | avec Piano . . 2 »           |
| — 32.   | <b>Rondo, Landler</b> . . . . .                                | avec Piano . . 2 50          |
| <b>Andante</b> de MOZART . . . . .  |  | avec Piano . . 2 »           |
| —   | — . . . . .  | avec Petit Orchestre . . 2 » |
| <b>Douze Études</b> dans tous les tons, pour égaliser le Doigtier . . . . . |  | sans accompagnement . . 3 »  |
| Op. 33.   | <b>Trois Duos</b> pour 2 Flutes avec acc. de Piano . . . . .   |                              |
| N° 1 en SI b. - N° 2 en MI b. - N° 3 en FA . . . . .                        |  | Chaque net 2 »               |

EDITIONS COSTALLAT

LUCIEN DE LACOUR, Éditeur de Musique  
60, Rue de la Chaussée d'Antin, PARIS

Tous droits d'exécution publique, de reproduction et d'arrangement  
réservés pour tous pays, y compris la Suède, la Norvège et le Danemark

P.Bong